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THE MAGIC LANTERN GAZETTE

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HOW TO PHOTOGRAPH MAGIC LANTERN SLIDES

By J.P. Jenks, 1997

Photographing examples of your glass slides is a good idea for a variety of reasons including: insurance claims, cataloging and documentation, selling spares, and even for some kinds of "shows." What if your slides were stolen, or destroyed in a fire? What better way to catalog and document your collection than by including a picture? If you want to sell an example, a simple photograph is far more useful than a written description. Even for some "shows," 35mm versions are easier and less of a cost risk to be hauling around than rare, non-replaceable originals.

Depending on need, the slides can be photographed either as prints, or as 35mm transparencies. For such general purposes as insurance protection, cataloging and documentation, or trying to find a buyer, prints are obviously preferred. For taking your show on the road, however, and where mechanical and "slip" examples will not be demanded, transparencies are required. The technique is similar for both formats, except that where transparencies only need one light source, good prints demand at least two.

The reasons are that for transparencies, only the portion of the slide intended for projection need be illuminated, whereas for prints, we would also like to be able to include manufacturer and other documentation printed on the borders of the slide. Prints are therefore harder to photograph than transparencies, and the quality may be less desirable, because a compromise has to be made between the back lighting and the front so such that all relevant information can be exposed.

What you will need:

A 35mm SLR camera with a lens configuration that will allow you to take close-ups of at least 2:1 ratio. A type of lens known as a "Macro" is designed for this type of application, and they can be had for less than $200.

A "copy" stand that will allow you to fix the camera securely over the image. Buy a used one if you can. For prints you will need side lighting, but most copy stands come with that capacity.

An attachment for the camera that will allow you to snap the pictures using a flexible wire or pneumatic tube. This is so you can't accidentally jerk the camera when you press the button, but some might consider such a device optional.

A light source or "lamp" box for back-lighting the glass slides. You can make one yourself or buy one for less than $100. I have successfully used a standard light bulb with an upturned shade and a piece of plain, white paper over the top to act as a diffuser. You will need a color correcting filter for standard bulbs.

A "mask" to hold the slides, large enough to allow for positioning over your light source. You can make one yourself, but the results may be nicer if you have one made by your local picture-framing shop. Basically, you need

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three mats cut to size and glued together as follows:

1. A top mat, which should be nonreflective white, perhaps 8 by 10 in size, with a central, inside opening of 3 1/4 by 4. Your glass slides must be able to fit comfortably in this opening.

2. A middle mat to increase the depth of the opening to 1/8". It can be less than 8 by 10 in size, with an opening greater than 3 1/4 by 4, and can be any kind of color, because its purpose is only to bring the depth up to the 1/8" thickness of the glass slides.

3. A bottom mat, which should be nonreflective black, about the same size as the top, but with a central, inside opening of 2 3/4 by 3 1/2. The three should be sandwiched together so that the bottom mat provides an edge for the slides, and the top provides a nice clean surface.

With the above set up, transparencies are straight forward to shoot, but prints require a bit of experimentation to balance the light properly. I have used a 15 watt incandescent bulb for back lighting in all cases, but with 50 watt floods for front lighting in the case of prints. There is no depth of field to worry about, so open up the lens to allow maximum light. Move the camera up/down on the copy stand until you can focus on the area including every bit of the slide, including the borders. If you are shooting prints, turn on the side lights and adjust them so the light shines more "across" than "down." Turn off any other lights in the room but those you need for the copy work. Start taking pictures.

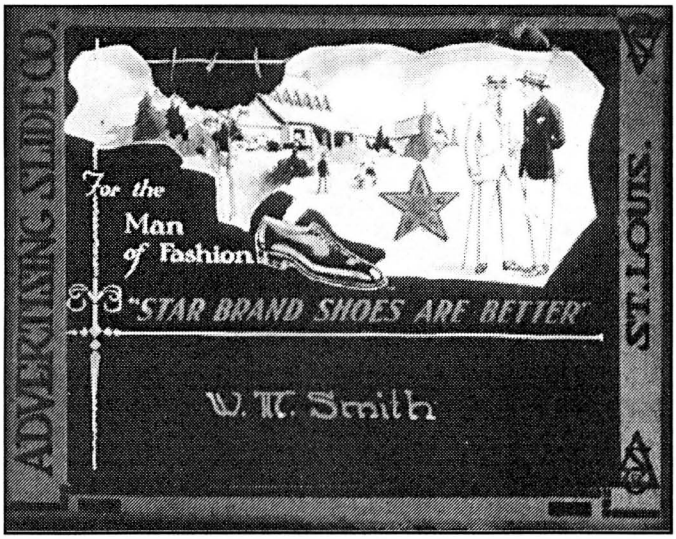
For cataloging, I use books that hold three, 4 by 6 prints per page, with enough margin to record the date of the slide, the year I bought it, whom I got it from, and what I paid at the time. The books are kept in different, physical environments from the original slides, for reasons of security. If persons want to see what I have in my collection, I show them the pictures.

ed. note: Submission of articles for The Gazette have slowed down so we are beginning to use some of the backlog of articles we have collected since we first started editing the Gazette. We apologize that some of these excellent articles were not included sooner.

SOCIETY WEB SITE

By Jack Judson

After some unfortunate delays, the web site for our society is now on-line. It can be accessed at magiclanternsociety.org and we eagerly solicit any comments, suggestions, or submissions you may have. Thank you to Jack Judson for providing this service.



(The two pictures included were taken using the method described above.)

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YEAR 2000 CONVENTION UPDATE

By Randy Haberkamp

In June, 2000 in Hollywood, California the 9th biannual convention of The Magic Lantern Society of America and Canada will be held. You will be receiving reminders and additional information in all future Gazettes. However, at this time the co-chairs, Randy Haberkamp and Jere Guldin, would like to hear from people willing to do a show for the millennium year celebration.

The address and phone information to reach them is in your membership guide. If you have e-mail, Randy's address is randyhaber@aol.com and will find him anywhere, even if he is traveling.

THE MAGIC LANTERN

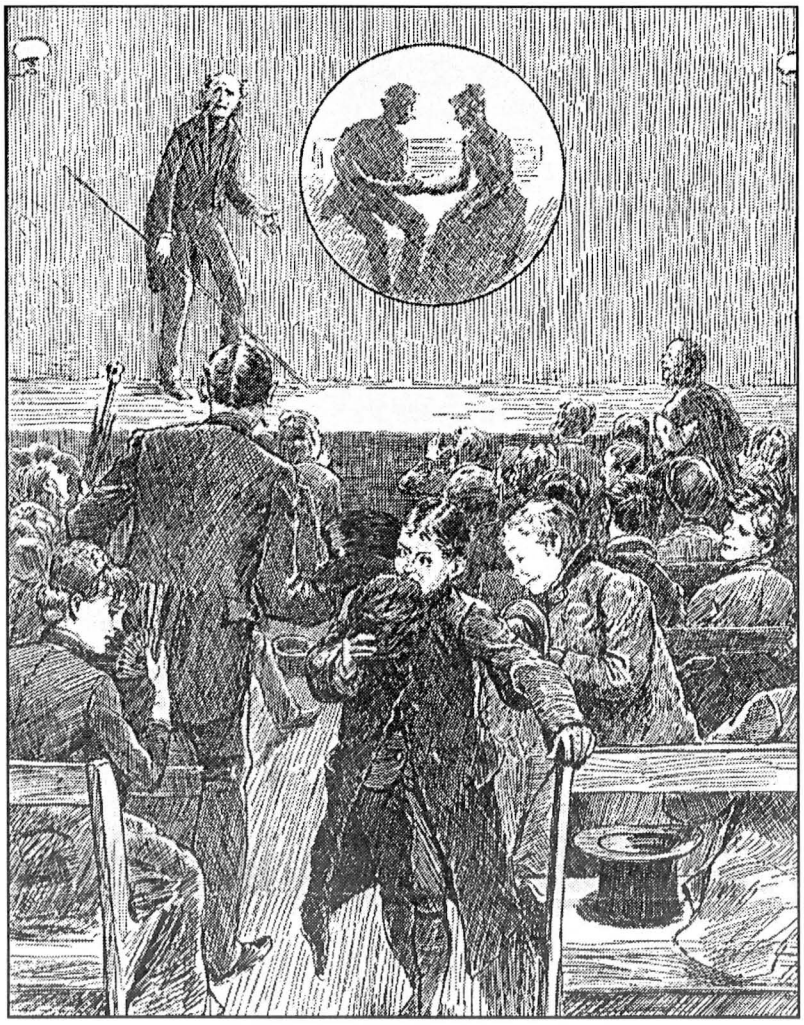
By Jimmy Brown

(Published in *Harper's Young People*, December 9, 1884 and submitted by Jack Judson.)

Our town is getting to be full of lecturers. Mr. Travers says that they spread all over the country, just like cholera, and that when one lecturer comes to a town, another is liable to break out at any time.

The last lecturer that we had happened a week ago. He was a magic-lantern one, and they are not so bad as other kinds. He had magic-lantern pictures of Europe and Washington and other towns, and he showed them on a big white sheet, and talked about them. I made a lot of magic-lantern pictures when I had my camera, and some of them were real good. The lecturer came to our house to spend the night, and the afternoon before the lecture he went out to walk and left the door of his room open.

Tom was at my house that afternoon, and as we were going upstairs we saw a tremendous lot of magic-lantern pictures lying piled up on the lecturer's table. Most of the pictures were houses and mountains, but some of them were people, and then there were a lot of real funny ones, such as a man falling over a pig, and a big goat knocking a boy over. Tom and I had a very nice time looking at them, and we were very careful to put them back on the piles just in the same way that the lecturer had put them. Only once in a while Tom would forget just where a picture belonged, and we had to put it in the wrong place. This was what made all the trouble, and if anyone was to blame for it, Tom was the one.



We didn't tell the lecturer that we had looked at his pictures, for that might have troubled him, and we ought never to give trouble to people that are older than we are. Tom and I went to the lecture, and so did almost everybody else in town, and when the lecturer began to speak you would have said that he was one of the nicest men you ever saw, he looked so pleased.

The trouble began when, after having showed us a lot of pictures, he said, "The next picture, ladies and gentlemen, is a portrait of her gracious Majesty Queen Victoria." Now it happened that the next picture was a large cat with a dozen kittens, and somebody said, "Haw! haw! is that the Queen?" The lecturer knew he had made a mistake, but he pretended it was all right, and said that the cat belonged to his little girl, and its name was really Queen Victoria.

The next pictures were mostly right, though what the lecturer said would be a picture of a steamboat on the Rhine turned out to be a man on a bicycle, and what he called a view of the battle of Waterloo was a boy being knocked over by a goat. After awhile he asked all his German friends present—but I don't believe he knew a single one of them—to admire a beautiful portrait of that hero and patriot Prince Bismarck, and when the portrait appeared on the sheet it was a picture of a pig running away from a fat

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begged their pardon and said it was all a mistake, and he feared that some evil-minded person had wickedly mixed up his pictures.

Well, the Germans stopped saying things after awhile, and the lecturer went on. His pictures got worse and worse. His lovely view of Venice, as he called it, was a picture of a herd of buffaloes, and what he told us would be a picture of a wedding in Egypt was a cat and a dog fighting and an old woman beating them with a club. This made him nervous, and he kept putting pictures in the magic lantern upside down, and making the King of Greece and the Queen of Italy stand on their heads, and asking the people to excuse any mistakes, and wishing he could put his hands on the evil-minded persons who had meddled with his pictures. Finally he told the people that he would now show them a picture of two innocent and lovely children. Tom hit me in the side with his elbow when the lecturer said this, and whispered to me, "Be all ready to run." I didn't have the least idea what he meant till I saw the picture. I was never more astonished in my life, for it was a picture I had made of Mr. Travers and Sue sitting on the sofa and holding each other's hands. It had got mixed up in some way with the lecturer's own pictures and I believe Tom has something to do with it, though he won't own up.

Tom and I went out as soon as we saw the picture, but we could hear the people laugh and yell when we were half a mile away. I heard afterward that the lecturer didn't show any more pictures, and that he jumped out of the back window, with Mr. Travers close after him. Anyway, he never came back to our house. Mr. Travers, when he found that I really hadn't put the picture of him and Sue among the others, forgave me, but Sue says she never will. I think Tom ought to own up, and if Mr. Travers catches him I think he will.

We went to the April meeting of The Magic Lantern Society in London and found some nice items at the market portion of the meeting. We were pleased.

We went to an antique fair in Ardingly with David and Leslie Evans while in England. They went one way and we went the other. They found wonderful things—we found nothing. We were disappointed.

So you see, we still have the interest. Right now we just don't seem to have the time. Oh well, someday things will slow down. Then we will be able to look at all those slides we have, but have never seen. Then we will be able to catalog our collection properly. (That is one of the reasons, supposedly, we bought our computer.) Then we will be able to repair and mend all those lanterns and slides we have—someday!

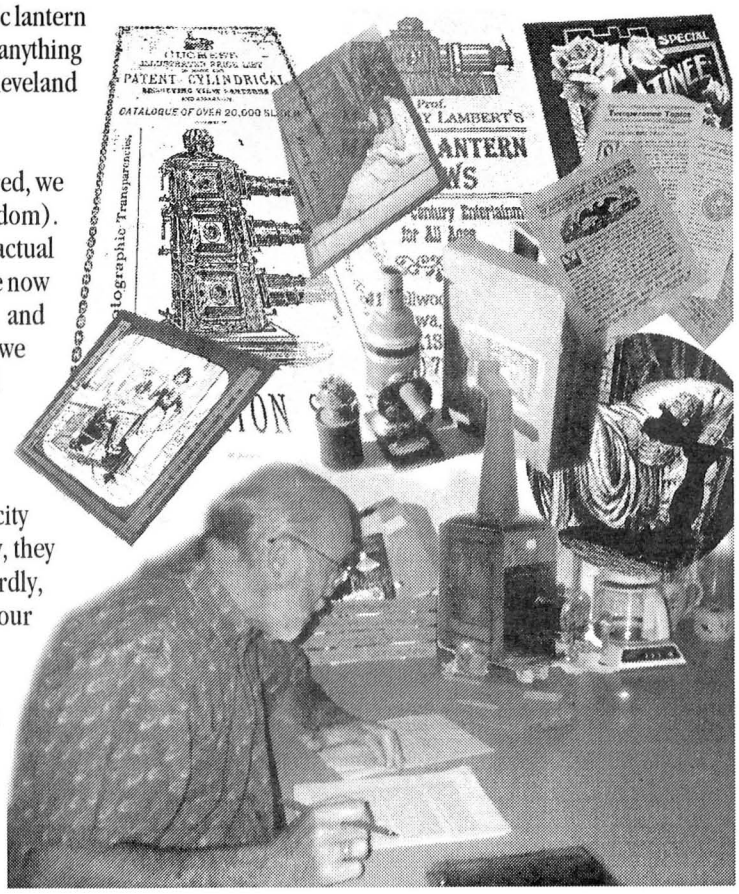
I'll talk to you later.

THE PRESIDENT'S VIEW

By Bob Hall

I suppose, like most collectors, Sue's and my interest in our magic lantern collection and in collecting waxes and wanes. We haven't really done anything with our collection since getting ready to do our show at the Cleveland convention in June, 1998.

This is due in part to the changes in our lives. Since we have retired, we have been doing antique shows ("antique fairs" in the United Kingdom). The buying, fixing, cleaning, and pricing of the merchandise and the actual setting up, selling, and packing up keeps us very busy. We travel more now than we did. We have had a computer enter our lives, so e-mail and Internet have been added. We still want to see grandchildren when we can. The time we had for enjoying our magic lanterns, slides, and ephemera when we were gainfully employed seems to have been gobbled up.



Another reason for a decline in our collecting activity is the scarcity of materials. First, there seems to be less of them available. Secondly, they seem to have prices higher than we can bring ourselves to pay. Thirdly, when we do find something we can afford we often have it in our collection already (especially if it's an "incredibly boring slide").

We went to a Sotheby's auction and a Bonham's auction while in England. We did manage to get a few items at Bonham's, but the starting prices on items in which we were interested at Sotheby's were higher than the top value we had agreed we would pay.

HARRY REICHENBACH BALLYHOOS THE BRITS

Submitted by "Professor" Mervyn Heard,
Friend of the American Revolution

I discovered the attached anecdote in a book entitled *Phantom Fame - The Anatomy of Ballyhoo* by Harry Reichenbach. Although published in London in 1932 it is the autobiography of an American film publicist of the early '20s.

It appears that in the mid '20s (date unspecified) Reinenbach paid a visit to London whilst on honeymoon with his young wife Lucinda, and was given a luncheon by a number of British theatrical and motion picture producers. During the meal a thrusting young producer, Guy Newall, suddenly announced to the room his intention to employ Reichenbach to promote his new movie *The Bigamist*. This was to be an experiment to see how American promotional tactics would go down with an English public.

Reichenbach takes up the story:

Sir Charles Higham, British publisher, and one of the leading advertising men of England, got up and told the guests that it would be a waste of time and money to engage me as he could not conceive that a typically American publicist would accomplish anything in England, for the English people were unaccustomed to the rather crude American tastes and methods. I began to smoke around the collar. I flatly disagreed with the honourable Sir Charles and said that while my methods might be strange, it was because they were new, and if Newall would be willing to pay the salary I commanded I'd undertake to interest the English a little. Newall gamely accepted the offer, fixing my salary at 250 ponds a week and the use of a Daimler automobile.

By this time all the guests were eager for the experiment and Bob Lawson, a well known publicity man, asked me to tell them what the American would try to show little old England.

"If you'll consider what I say confidential," I observed, bending over to the gathering in an intimate fashion, "and promise not to mention it to anyone outside this room, I'll be glad to outline my plans."

All pledged themselves to the strictest secrecy and I continued. "First, I'll get a stereopticon machine and project an ad on the walls of Buckingham Palace. The next day all London will be talking about it!"

An ad for "The Bigamist" projected onto the wall of the King's Palace! - this was a bombshell. Was the American press agent mad? Nobody waited to hear any more details of my plan for fear they would be accused of treason. The following day the "Daily Express" carried a complete description of my demented plan as did the film journal "Cinema," and the editor of the "Daily Mail" sent a reporter to get further details from me on my proposed sacrilege. Not one of these clever English publicists thought for a moment that I might be spoofing them. I hadn't the remotest idea of going through with this scheme, but I did find out that a pledge to secrecy was as sacred in England as in America.

Postscript: In actual fact Reichenbach's real scheme was just as sensational. He sent letters to three hundred of the most prominent theatrical and motion picture men in London, supposedly from a mysterious old flame and signed with the initials "I.D." begging the recipient to get in touch immediately, or in consequence of not doing so, await the arrival of a package which would contain "the thing most dear to both of us."

When the package arrived it was a copy of "The Film Renter," with a double page ad for "The Bigamist." He also peppered London with wanted posters with the bearded face of the producer on it, produced six-sheet posters with all of the copy inverted, and had flyers baked into the bread rolls which were served up at a two-day Cinematographer's Convention. This ultimate ploy resulted in a 150,000 pound lawsuit, when the Bishop of Birmingham inadvertently swallowed half the advertisement. For weeks afterwards "The Bigamist"—a very minor film—was the talk of London and a sell-out.

KLIEGL BROTHERS STAGE LIGHTING CATALOG 54

Submitted by Lindsay Lambert

A bit over a week ago, I obtained a 1950 Stage Lighting Catalogue. It contains some fascinating material on sciopticons, stereopticons, and various sciopticon effects. I have included photocopies of same. It's still all an intriguing survival and adaptation of phantasmagoria and magic lantern effects. The information should make an interesting addition to the Gazette.

Sciopticons:

Scenic effect projectors, used principally on the stage for producing animated scenic illusions such as rippling water, moving clouds, rising flames, setting sun, panoramas, etcetera—projected upon a drop from rear of stage, side wings, or balcony.

Apparatus consists of a high candle power incandescent lamp enclosed in a hood fitted with a condensing lens and slide grooves to receive effect attachments. Effect holder is also fitted with slide grooves for holding effect in position. Effect is hand painted on clear mica disc, enclosed in a sheet-metal casing, and rotated by a clock-driven or motor-driven mechanism. An objective lens fits slide grooves on front of effect casing. Objective lens used depends

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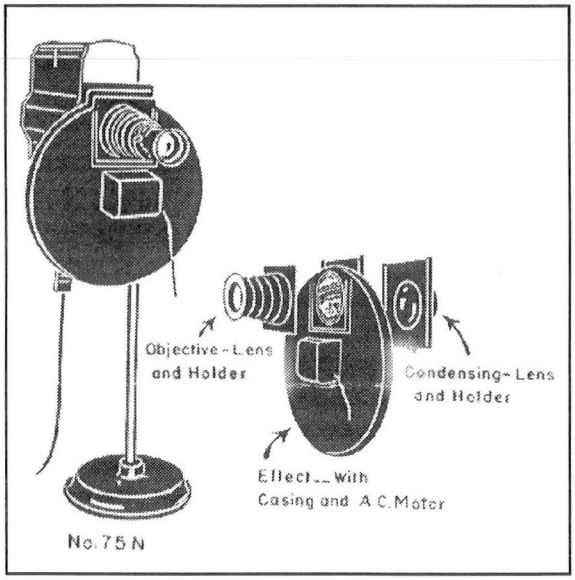
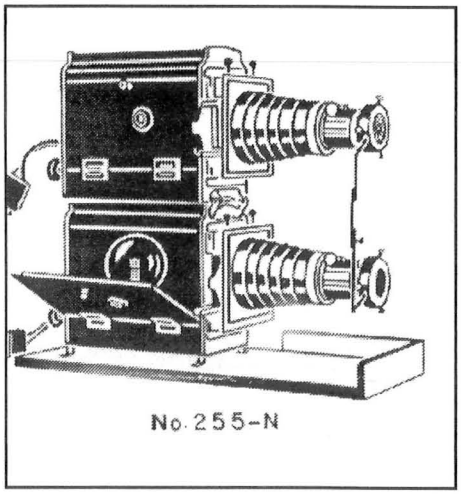
upon the distance sciopticon is located from the drop and the size of the picture to be projected.

No. 75N Incandescent Type Kliegl Sciopticon is fitted with mogul prefocus base lamp receptacle for 1000-watt G-40 spot lamp; and is furnished with condensing and objective lenses; telescopic pedestal floor stand, asbestos-covered lead wires, slip-pin connector and 25-ft. length of stage cable. May be used with dimmers to fade effects on and off. Weight 44 lbs. Price $93.





Stereopticons:

Slide projectors for throwing an enlarged image of lantern slide upon a screen. Available either as single or double dissolving units, mounted on table base or floor stands.

Units are fully equipped with condensing and objective lenses, lens holder, and slide carrier. Two condensing lenses are provided, one positioned in the lamp housing, the other in the lens holder which fits into slide grooves on the housing and accommodates the slide carrier and objective lens. The latter is adjustably mounted in lens tube for focusing.

Double-dissolving stereopticons are so constructed that slides can be projected without loss of time and elimination of sliding image or blank screen between slide changes. Two units are mounted one above the other and fitted with coupled iris dissolvers for alternately fading slides off and on. Angular adjustment between units is provided so that both project their image on the same screen position.

They are fitted with lamp receptacles on moveable carrier for accommodation of standard concentrated filament projection lamps of wattage indicated. Rod attached to carrier and extending through rear of lamp housing is provided for focusing adjustments. Units are wired with asbestos-covered leads, slip-pin connector, and 25-ft. length of flexible stage cable.

Stage Effects & Illusions:

Reproductions of natural phenomena and many other forms of scenic and stage illusions. They embody mechanical, electrical, and optical contrivances of various kinds, and the effects are produced with sciopticons, stereopticons, open-box floodlight, spotlights, and other types of stage apparatus. Only a partial listing of the innumerable effects that can be furnished are herein tabulated. If standard devices are not suitable, special effects and illusionary devices are designed and built to serve particular requirements, for stage productions, degree work, advertising display, and other purposes.

Sciopticon Effects are principally natural scenic illusions or fantastic images—such as moving clouds, flowing water, rising flames, flying ghosts, falling flowers, etc.—hand painted on mica discs, or vertical slides, singly or in combination, enclosed in metal casing, and actuated by motor drive.

Kliegl Sciopticon Effects - Description and Price

American Flag, Waving; slide, and waving disc with clockwork - $55
American Flag; slide, hand painted - $12
Aurora Borealis; 4 slides, and color wheel with A.C. motor - $83
Blizzard Effect; single disc and slide - $127
Cyclone effect; single disc - $120
Dissolving Colors; with attachment and slide carrier, 3 design slides, and color wheel with clockwork - $65
Falling Flowers; highly colored - $180
Falling Roses; highly colored - $180
Fireworks; bursting explosions; falling colored stars - $120
Flame Effect - $120
Flowing Water - $120
Flying Angels - in groups - $180
Flying Birds - $180
Flying Butterflies - $180
Flying Ghosts and Skeletons - $225
Inferno, spectacular - $180
Lightning, zigzag; 3 brass cut-slides with lightning shutter - $45
Moving clouds with rising or setting moon; 18-in. disc and slide - $150
Moving fleecy clouds - $137

Moving storm clouds - $127
Ocean Ripple, 3 mica painted slides - $105
Ocean Waves - $127
Panorama, moving country scene - $135
Panorama: moving, winter, desert, railroad, etc. - $180
Rain Effect - $150
Rainbow Effect; glass prisms - $150
Rising Fire and Smoke - $180
River of Souls - $180
Sand Storm - $127
Sand Storm - $175
Snow Effect - $112
Swimming Fish - $127
Twinkling Moon, comical, hand movement - $30
Volcano Eruption - $127
Waterfall - $127
Water Ripple; mica slide and framing shutter - $90

HALLS ATTEND LONDON MEETING OF THE MAGIC LANTERN SOCIETY

By Sue Hall

We recently spent a wonderful month in Great Britain. A highlight of the visit was attending a meeting of The Magic Lantern Society.

On Saturday, April 10, at approximately 10:00 a.m. Robert and I found our way to The Art Workers' Guild, located just a short ways from our hotel in central London. We spent the first hour of the spring meeting renewing old acquaintances, meeting new people, and acquiring a few new pieces for our own collection at the sales tables.

Shortly after 11:00 a.m. the meeting was called to order by Chairman, Tony Dugdale. There were 60+ members in attendance. Two announcements were made that may be of interest to you:

1. The May, 2000 meeting will be held in Padua, Italy to view Laura Zotti's collection at The Palazzo Angel.

2. The next Society convention abroad will be held sometime in 2001 and the publication to accompany this convention will be *The Encyclopedia of the Magic Lantern*.

The first program on the agenda was presented by Phillip Banham titled *The Pit Brow Lasses*. He projected a set of photographic slides taken by Thomas Taylor in Wigam, England in the early 1890s. Slides included men working in the mines, women working in cotton mills, and women working in the coal mines. These latter were called Pit Brow Lasses.

After Phillip acquired the slides he became interested in this subject and did considerable research which he shared with us. It was amazing to learn that many of these girls started working as early as age twelve, shifts were often eleven and one-half hours (with two, 20 to 30 minute beaks), and wages were nine pence a day (15 cents at today's exchange rate).

John Jones, a former art instructor at the University of Leeds, showed slides of the wonderful illuminated murals he designed for building extensions to the University. His medium was cut cellophane between glass in a wide variety of colors, and the subject matter was symbolic depictions of visual arts for one building, and communications for the other. This is definitely a case where words cannot express what John achieved, but the end result of these huge masterpieces was fantastic even though we viewed them projected on a screen and not in person. John's quick wit and humor was also much appreciated.

We then took "The Great Tour" with Douglas Barber. At one time only for the wealthy, in the latter half of the 19th century travel pioneer, Thomas Cook, organized tours which became more accessible to the middle class after the advent of the railway. Until then I never understood the meaning or origin of the saying having "a Cook's tour."

A preview of an auction of optical devices held at Sotherby's on April 27 was the final formal presentation on the program. An employee of the auction house brought a number of magic lantern related items for us to view. Although I will never own an Eiffel Tower magic lantern, I have now seen one in person and actually got to touch it!

Finally a short show and tell was held. We saw some very unusual and fine slides that were new acquisitions to the extensive collection of David and Leslie Evans and some wonderful ceramic figurines portraying a lanternist and a peep show viewing belonging to Mike Smith. Mike also had a cardboard French candy container, possibly 200 years old. The top turns causing the picture to change. Again, you'd have to see it to believe it, but don't ignore little boxes at the next flea market you attend. Also the Halls shared their dancing sailor choreutoscope, which they had just had repaired by David Evans. It worked perfectly.

What does The Magic Lantern Society have that ours does not have? A large enough membership in a small enough area that allows them to have great meetings like this four times a year. Robert and I envy them this a great deal. We also wish to thank all the members present for being so gracious and friendly to us at the meeting. What a treat!

MEMBERS IN THE SPOTLIGHT

From *The New York Times*, Sunday, March 21, 1999
Submitted by Barbara Zucker

Obsessed by Place, and Finding One on a Frontier

By Gilberto Perez

One evening in 1966, drifting through the streets of midtown Manhattan, Ernie Gehr came in out of the rain. Not knowing what to do with his life, he had been aimlessly traveling around the country after his release from the Army—99 days for $99 on Greyhound—and hadn't been in New York for long. He took shelter in the doorway of a building that, as it happened, housed a theater in the basement where a screening of experimental cinema was being held. It was work by Stan Brakhage, a fierce pioneer of the one-man film who was renowned in avant-garde circles. Making films had never occurred to this young wanderer, but the screening that kept him from a downpour was a revelation. Here was a guy making films in a way he, too, could make them. Ernie Gehr had come in out of the rain and found his vocation.

The two dozen films Mr. Gehr has made in the years since, call them experimental or avant-garde, are being shown today (with Mr. Gehr present) and next Saturday and Sunday at the American Museum of the Moving Image in Queens. Mr. Gehr, who was born in 1941 and grew up in Milwaukee, is largely self-taught and works alone in 16-millimeter. He earns his living from teaching, most recently at the San Francisco Art Institute. His films make no money, but should be counted among our cultural treasures. As Tom Gunning says in his catalogue essay, they are about finding a place, about situating oneself in the world.

Mr. Gehr's most famous film, "Serene Velocity" (1970), is 23 minutes long and keeps the camera steady on its tripod. Nothing stirs, either, in the empty stretch of institutional corridor before its lens. The velocity comes from the lens itself. It is a zoom lens, and every quarter of a second Mr. Gehr switches the focal length between two settings, back and forth, altering our perception of distance, so that the corridor seems to shake.

It shakes just a little at first. Then, gradually, the two focal lengths are set farther and farther apart, making the corridor shake more and more. As the velocity increases, the walls, floor, and ceiling seem to slide back and forth along well-oiled tracks. We are quite aware of the illusion, but it s so potent that some viewers become caught up in the alarmingly mounting velocity to the point of dizziness and even nausea.

I have given away the plot, however. Part of the pleasure, part of the mystery, of watching an Ernie Gehr film is trying to figure out how he does it. No expensive special effects here: only his sense of the tools of film and the sight of things, his consummate visual intelligence.

The camera in "Side/Walk/Shuttle" (1991) seems to be floating in the air, looking down at the streets and buildings of a city, which we may recognize as San Francisco, in mobile shots from on high suggesting the vantage of some imperturbable balloon. At times the buildings themselves look like huge gliding space vehicles rising or descending or hovering in midair. In fact, Mr. Gehr shot the film from an outdoor glass elevator affording a panoramic view of the city.

He was not given permission to film in that elevator, which belongs to the Fairmont Hotel on Nob Hill, so he sneaked in with his camera and more than once was thrown out. He had just moved to San Francisco, and this film expresses the strangeness, the rootlessness and disorientation, of a transplanted residence. It could have been called "Vertigo," like Hitchcock's San Francisco film, as the critic J. Hoberman remarked, but, rather than a thriller, "Side/Walk/Shuttle" is a meditation, a "Serene Vertigo." It carries, as Mr. Gehr has said, "reflections upon a lifetime of displacement, moving from place to place and haunted by recurring memories of other places, other possible yet unlikely 'homes' I once passed through."

In "Brighton Beach" and "Berlin", Mr. Gehr made two films in the early '80s that touch on the Holocaust. The Brighton Beach film, "Untitled, Part One" (1981), shows people gathered at a market in their corner of Brooklyn, aging Jews for the most part, timeworn survivors of that terrible time. Place scarcely enters into the picture of these displaced people. Looking down from above with a telephoto lens, the camera puts the focus on them and renders the texture of their give and take in an intricate, colorful, tapestry. The street is but a

gray background of asphalt and metal against which the human detail vividly unfolds, the heads and hands and feet, the canes and coats and hats, the gestures and wrinkles and colors of clothing. These are a displaced people for whom Mr. Gehr makes a home on the screen.

There was to be a "Brighton Beach", Part Two, but Mr. Gehr lacked the funds to complete it. The Berlin film, "Signal—Germany on the Air" (1982-85), shows another environment. It centers on a traffic intersection; cars and people come and go in an atomized, orderly fashion, as if haunted by a past they do not seem to acknowledge despite the reminders around them—an abandoned Gestapo building, overgrown railroad tracks suggesting the transports to the camps. The old Jews at the Brighton Beach market, though also haunted by that past, spiritedly interconnect, sustained by their heritage. At the Berlin intersection, by contrast, place seems hollowed out, dehumanized rather than sustaining. In Berlin, which would have been his hometown had his family not emigrated to escape the Nazis, Mr. Gehr's picture of place feels most homeless.

These two films may be looked at as an allusive diptych about the Holocaust, one a forlorn stare at the place that started it, the other a communal elegy to the generation that lived through it.

In "Still" (1969-71) Mr. Gehr's picture of place feels most like home. We look at a bit of Lexington Avenue, between 30th and 31st Streets, the one-way traffic and the people going by, crossing the street, entering and leaving a luncheonette—nothing out of the ordinary except for the superimpositions, the ghostly presences of other people, other cars and buses and trucks inhabiting the same place. These are not supernatural but material ghosts, conjured without mystification or technical fuss. And yet this technique works wondrously to evoke the mysterious interplay of different times of day or different seasons, or different years in the life of a place. This is a film about place in time, and in time we sense that this is a place happily haunted by its ghosts.

One admirer, the dramatist Richard Foreman, called "Still" an intimation of paradise. It is paradise found in the yellow of cabs and the green of a tree across the street, in the way that things are seen to fit, body and ghost, into the fabric of the world. It is paradise found in the kind of detachment that is most deeply involving.

Mr. Gehr's work has notable range. After the contemplative "Still" comes the witty "Shift" (1972-74). He goes from the purer abstraction of his lovely "Mirage" (1981) and "Rear Window" (1986-91) to the home-movie immediacy of his portrait of his son, "For Daniel" (1996).

The films of Ernie Gehr do not deliver their thrills quickly: rather, they astonish us enduringly.

From the Eastside Journal, February 15, 1999

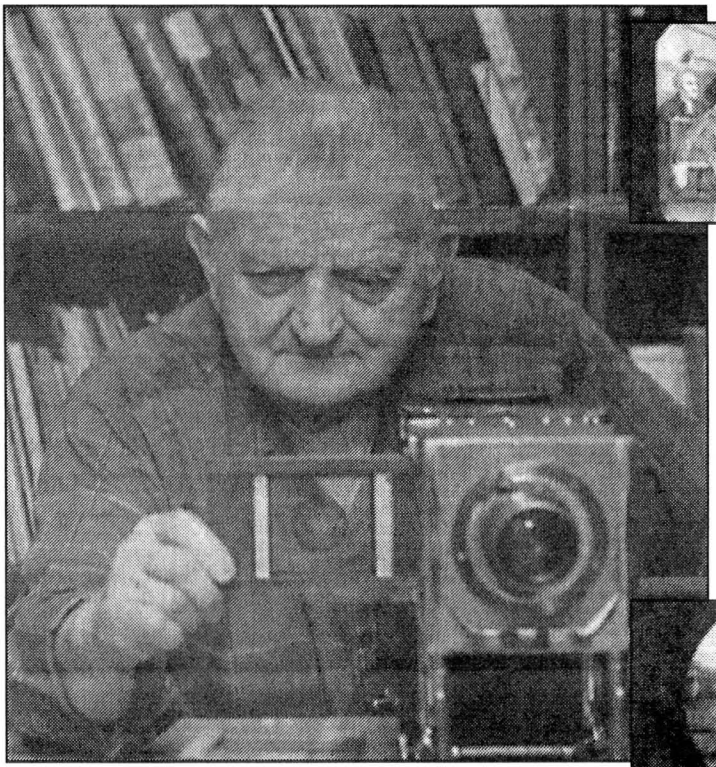
Submitted by Sue Hall

A Glimpse of Washington

Amateur Historian Uses Antique Slides as Window Into World of the First President

By Sue Kidd

When Auburn resident Joe Koch found a set of antique George Washington slides at a collector's convention a few years ago, he couldn't resist adding them to his extensive and eclectic antique-slide collection.



Koch, 78, a well-known amateur historian, is fascinated with the country's first president, who is commemorated today on Presidents Day.

continued page 10

"Well, our state is named after him, so that's where my interest started," Koch said. "Once you find these details out, you can't help but show an interest."

As he spills the details of Washington's life and death, Koch's admiration is evident. When he shows his slides of Washington, the knowledge Koch shares goes well beyond the facts learned in a history course.

Koch describes the emotions Washington showed during his inauguration. He talks about the mood at the reception that awaited Washington after he was named president. He repeats bits of speeches that Washington gave at historical battles that he fought and won.

Koch estimates his slides are between 125 and 150 years old and said they were used in public-school classrooms in the mid- to late 1800s as part of educational presentations. The slides are reproductions of historical portraits, but Koch isn't sure who the original artists were.

The wood-encased glass slides cost between $18 and $50 apiece. To Koch, they were worth every penny and then some.

Koch is on a mission this year to make sure local residents will remember the founding father with pride. He said he will bring Washington to life through a series of slide shows later this year in conjunction with the Daughters of the American Revolution as the 200th anniversary of Washington's death—December 14—approaches.

Most of all, Koch hopes children will attend his slide shows. "I think our students ought to spend more time on historical figures. They need to remember the founding fathers of our nation . . . and all that they did."

CAN YOU GIVE ME A HAND?

A feature designed to let members help each other.

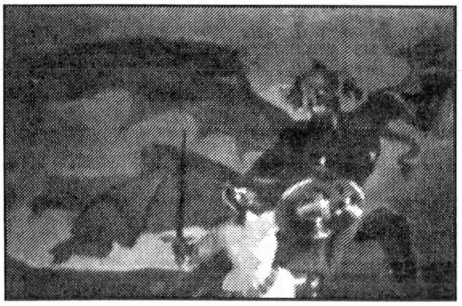
Submitted by Terry Borton

McAllister Catalog Copies Wanted for Beale Book

Terry and Debbie Borton are once again working hard on their book about Beale entitled, *Pictures for the Big Screen: The Pre-Cinema, Magic-Lantern Art of Joseph Boggs Beale*. In an effort to track down when Beale did what, they are reviewing catalogs containing his work. They have a fairly good sequence, 1890-1915, composed of catalogs from different companies (drawn largely from the Judson Collection (Thanks, Jack!), The Eastman House Collection, and their own). But it would be much better to have a complete sequence of one company. The best candidate is McAllister. Does anyone have the following McAllister catalogs, or know where they might be found: 1891-96, 99, 1900, 02, 05, 06, 12, 14? If so, Terry and Debbie would very much appreciate a copy (and would be glad to pay for the copying), or a lead, which they'll follow up.

BITS AND PIECES

1. The new Kovel's "Yellow Pages: A Collector's Directory of Names, Addresses, Telephone and Fax Numbers, E-Mail, and Internet Addresses" has just been published. Information on our society was included and has resulted in some additional "for sale" items in the Classified section of *The Gazette*. Remember, these items have been submitted by people who probably are not collectors and may or may not be realistic about the value of their merchandise. Some patient educating on your part may be necessary.



2. An extraordinary exhibition showcasing selections of the only extant version of the renowned 19th century panorama *Pilgrim's Progress* (1851) will be shown at The Montclair Art Museum (MAM) February 2 - May 2, 1999. This monumental work was presumed lost for more than 100 years and is one of only a handful of surviving 19th century "moving panoramas." A nearly 400-foot-long section from this unique work recently discovered by the York Institute Museum will be presented at MAM before traveling nationwide.

Premiering in 1851 as the *Splendid Moving Mirror of the Bunyan Tableaux*, the work was exceptional in America's "age of panoramas" because it was based on designs by distinguished contemporary artists, including Frederic Church, Jasper Cropsey, and Daniel Huntington. The panorama illustrated John Bunyan's religious allegory *Pilgrim's Progress*, and was painted by Joseph Kyle and Jacob Kallas, based on designs by other important artists of their day. Presented in theaters, churches, and meeting houses from New York to Maine throughout the second half of the 19th century, the enormous canvas was wound onto giant wooden spools and unrolled across a stage scene-by-scene, accompanied by narration, sermons, and music. The original 54 scenes, ranging in size from twelve to thirty feet wide by eight feet high, showed a series of monumental figural tableaux in landscape settings. Technically superior to most works of its kind, this work represents a vital bridge between fine popular art, and anticipates the rise of cinema as entertainment in the early 20th century.

Pilgrim's Progress will be presented at The Montclair Museum in two galleries, with two 200-foot-long sections mounted on the walls of two galleries. For more information, please call, 973-746-5555.

● 3. Joe Koch writes, "The development of 'trailers' was the beginning of the end of theater coming attraction slides as we know them. The fellow responsible was Jack Atlas."

Atlas' March 3, 1999 obituary reads: Jack Atlas, Hollywood publicist and developer of motion picture "trailers" or "previews" to tout films, has died. He was 81. Atlas, who worked for MGM and Columbia before starting his own firm, died Friday at his home in Los Angeles.

● 4. The Old Actor's Used Books store in West Seattle is now a going concern. The Old Actor is John Gilbert, one of Seattle's best-known actors. Perhaps his most celebrated role over the years has been Ebenezer Scrooge in hundreds of performances of *A Christmas Carol* at A Contemporary Theatre.

When finishing touches were being applied to his bookstore last year, Gilbert was appearing in Intiman Theatre's production of *Gross Indecency*. Gilbert was both funny and scary as the Marquess of Queensberry, arch enemy of the play's protagonist, celebrated playwright and wit Oscar Wilde.

One of life's tiny ironies: Wilde's works will be weighing heavily on the Old Actor's shelves. "The focus is on theater books," Gilbert says, "although the emphasis is on the humanities in general."

"I've been going to garage sales and estate sales to accumulate stock. I've got, oh, say, 10,000 volumes for sale." In addition to used books, Gilbert is selling Rain City Projects publications, inexpensive editions of new works that are performed in Seattle theaters.

Helping Gilbert run his shop are son, Noah, 26, and veteran Seattle actor Brian Thompson. Among the Thompson touches is the decor. "He has stenciled the names of stage worthies all around the walls, Gilbert says.

In 19th century detail worthy of Scrooge himself, Gilbert is living in a small apartment over the store, which is at 4218 S.W. Alaska St. in a neighborhood called "The Junction." Telephone: 206-932-5609.

● 5. Joe Koch found another article of interest to us because it concerns "The Berkeley" which was the site of our banquet at the San Diego Convention in June of 1998.

Largest Floating Rummage Sale Returns to Ferryboat Berkeley

The largest floating rummage sale in the country took place in March on the upper deck of the steam ferryboat *Berkeley*, the San Diego Maritime Museum's century-old ship. This 32nd annual sale is hosted by the Star of India Auxiliary and is open free to the public.

The steam ferryboat *Berkeley* is nearly 300 feet long, and every inch of her is filled with second-hand treasures collected throughout the previous year. This is not a typical yard sale. In fact, treasures featured at the Rummage Sale are often quite elegant and valuable with a real flair for the nautical items left behind by retired Navy officers or yacht club members throughout the county.

All money raised from the Rummage Sale goes to the Maritime Museum, a not-for-profit organization. The Maritime Museum is located at 1306 North Harbor Drive, at Ash (on the Embarcadero). For more information, contact the Maritime Museum at 619-234-9153, or see the web site www.sdmaritime.com.

CLASSIFIEDS

For Sale:

1. Set of 40 slides of emigrants to India during the early part of this century. Shows parades in London with horse drawn carriages carrying "Bound for India" banners and scenes of life in India. Contact Marion Jones, 96 Cancellaro Dr., Wolcott, CT 06716.

2. Four lanterns for sale
   a. Bausch & Lomb Optical Co., Rochester, N.Y., No. 1119468 w/box and carrier - $75
   b. Bausch & Lomb Optical Co., No. 3144874 w/box and carrier - $75.
   c. Bausch & Lomb Optical Co., No. 24238 (overhead and lantern projector) - $60.
   d. McIntosh Stereo Opticon Co.- $90

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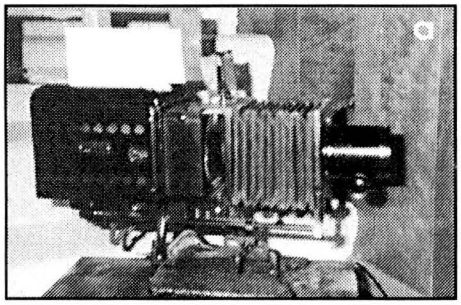

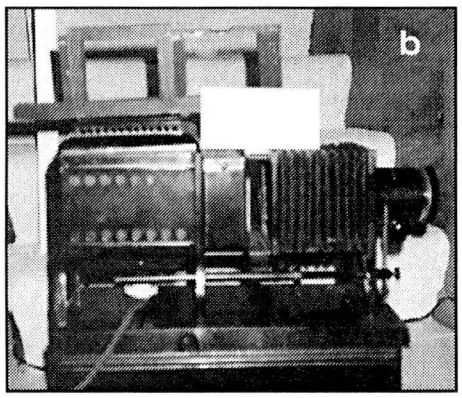

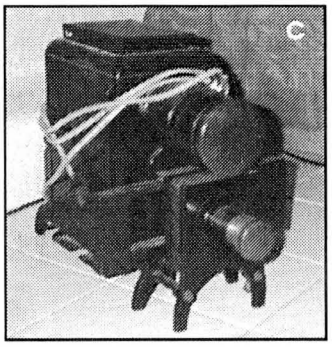

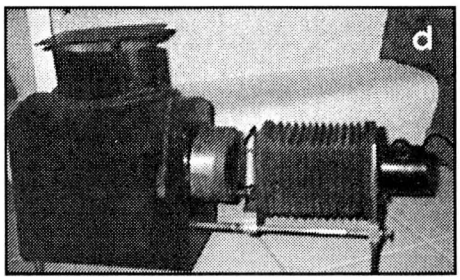

Slides for sale:

a. Partial set of 8 color slides, 3¾"x4", from Romeo and Juliet - $25.

b. Set of 200 educational slides (*editor believes these to be primarily Keystone and McAllester slides from information given in Maxine's letter*) - $275.

Buyer to pay shipping.

Contact Maxine Kucala, 10808 Lloyd Dr., Worth, IL 60482, 708-448-8910 or e-mail MKucala@aol.com.

To Sell or Trade:

Lindsay Lambert has photographic slides of the U.S. which he would like to sell or trade for interesting views of Canada. Contact him at 41 Bellwood Avenue, Ottawa, Ontario, KIS 156, 613-730-7797

Wanted to Buy:

1. Slides and coming attraction slides of Old West, Yosemite, Mt. Rainier, Yellowstone, Alaska, logging, steam trains, gold mining. Also, any 35mm movies. Contact Marvin Nauman, 253-265-6800 days, 253-265-6802 evenings.

2. Korea Images wanted. Lantern slides, stereoviews, old photographs and old postcards of Korea. Also looking for lantern slides of other Asian and Pacific Island locations, such as China, Japan, Ceylon, the Philippines, and Hawaii, and also slides of Eastern Washington, Montana, and North Idaho. Contact Norman Thorpe, 6920 So. South Meadows Road, Spokane, WA 99223, 509-448-4311, thorpe@arias.net.

3. Wanted Lewis and Clarke Expedition slides, perfer color. Looking for reading. 2004 will be the 200th anniversary of their departure from St. Louis. Call or write: Joe Koch, 2902 28th Street SE, Auburn, WA 98092, (253) 833-7784

138M

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No. 7. The Funeral Cortege Enroute from the Milburn House to City Hall, Buffalo.
No. 8. The Body Lying in State, City Hall, Buffalo
No. 9. Removing Casket from City Hall, Buffalo, to Funeral Train.
No. 10. Funeral Procession in Washington.
No. 11. Removing the Body from the Church, Canton, Ohio.
No. 12. Arch Erected by the School Children, Canton, Ohio.
No. 13. Vault Where the Body was Placed.
No. 14. Portrait of McKinley, the Orator.
No. 15. The Old Home of McKinley.

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No. 6. Strapping the Assassin in the Chair: Preparing for the Shock.
No. 7. The Angel of Death Yields to Justice.
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Newbold Verdon
Leicester, LE99LG, England

Home phone: 01455-823952
Business: 01455-822486
FAX: 01455-828898

John collects lanterns, kinetic devices, vintage cinema, and Kodak Instant Cameras. He will sell or trade.

Welcome to New Member

Gwen & John Sebus
VanDiepeningenlaan 5
2352 KA Leiderdorp
The Netherlands

Address Change

Ron & Dorthy Easterday
1380 Lena Place NE
Poulsbo, WA 98370-8223
E-mail address unchanged